

EQUALIZING X DISTORT

Issue 3, Number 4

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***NO TIME LEFT** are a 5-piece from Buffalo, New York. They have an ep out called "Zero Effort Solution. It's on a label called Third Party Records which the singer Nick runs. They play a style of 70's biker rock mixed with youth crew - something that I find pretty unique in the scene. You never really see these two styles of music merge together. They played live at Equalizing-X-Distort on April 6th and we had a chance to speak with them afterwards.*

Who is in the band and what do you play ?

Adam (A): I'm Adam and I play the bass guitar.
Eric (E): I'm Eric and I play guitar.
Jerid (J): I'm Jerid and I play guitar.
Joe (Jo): I'm Joe and I play the drums.
Nick (N): I'm Nick and I yell.

Can you break down the punk rock geneology for me? Which bands are you in were you in and that kind of stuff ?

N: This is going to take up the rest of the show.
Yeah, I figured.

A: If it counts the first band I was ever really in was a pop punk type band. We were called the SHINGLES and we were kind of bad and I played guitar and I ended up playing bass towards the end. Right now I am in NO TIME LEFT, obviously, and I am in another band called PROJECT GRIZZLY which is a grindcore band. It's a good time. I have fun. I am starting to play drums in another band in Buffalo.

Do you guys have a name yet ?

A: No. No name yet. We just started up. We've only had two practises so. That's all I do for right now.

E: I have been in a lot of bands I guess most notably NO REASON. I was in HALF MAST for a little while with Nick. MINDSET. XSATAN'SXHELPER'SX. Many bands throughout the strange mid-90's period, but right now I sing for THEY LIVE, play guitar in NO TIME LEFT and I play drums in a band called RUNNING FOR COVER with some of our friends from Buffalo. What else do I have going on ? I know I have 7 bands so if I didn't mention 7 yet. Let's see I mentioned 3. I play in a band - a couple of things that don't really have a name, but Jerid and I also play in another band called the KILLING FIELDS. He'll tell you about that too when it comes to his turn. I don't think I'm missing anything else.

ARMED WITH INTELLIGENCE ?

E: No that band broke up. Kind of split into two different bands - I OBJECT which is Ryan and Barb, the singers from ARMED WITH INTELLIGENCE and then Pat, Alex and I play music together still with a different vocalist so we don't exactly have a name yet. We were thinking of something like UNICORN or the BUSH DYNASTY, you know something like that.



Eric Ellman on guitar.

J: The first band I was in was a short lived band called SLIT THROAT. We only played a couple of shows and then as Eric said I am in a band with him called KILLING FIELDS. We played our first two shows 3-1/2 years ago and haven't done anything since but practise - like every week for three years.

Jo: I don't really have a history besides FIRE IN THE STATE, but I am currently playing in 5 bands. There is NO TIME LEFT, a band that formed out of the ashes of FIRE IN THE STATE called ABUSING THE WORD, USURP which is looking like it is on and off a lot, a side project from that, and I just started playing drums in THEY LIVE.

N: I was in HALF MAST. I also was in a band with Eric and Jerid called NOT! that existed for a year.

One of my most favourite bands. That MELEE show was amazing.

N: Apparently this band called MAD RATS, that's done a record on 625, are covering a NOT! song. They do it live and supposedly it will appear on one of their upcoming recordings. I also play guitar in ON-X-ALERT.

How did NO TIME LEFT start ? How did you form ? How did this go ? What's the history?

E: Basically, I used to run this record store called

Discovery Records and one day I had played in HALF MAST with Nick and there was a while, a lull, where Nick really didn't have a band going and one day he came into Discovery Records when me and my brother were there and he brought in this piece of paper - one of those pieces of paper with the little dangly numbers on it, like "Vocalist Looking for Band". Me and my brother thought it was just pathetic and kind of a travesty that - we knew Nick and we knew he was a good vocalist and we knew he was a good lyricist and a good guy, so we decided that it would be unfair to let him go that route so we decided pretty much that day that we wanted to do a band and have Nick sing. So we just put together some skate rock songs and started playing and brought Nick down and it evolved into this and we just kind of picked up the members along the way. My brother ended up quitting. He used to play drums in NO TIME LEFT and he ended up pretty much quitting hardcore. And we picked up Joe because he is a really good drummer and a good guy.

N: I just want to say in my defence that I had, during the period where I wasn't in a band, I had gone through a bunch of different band projects that were way more pathetic than the little pull tab thing that I hung up on the wall and so that wasn't rock bottom. (laughter)

Where does the name NO TIME LEFT come from ? Is there a meaning behind the name?

E: My brother actually.... We were looking for a band name and we were sitting in a restaurant - a diner one night - and my brother came up with the name NO TIME LEFT and Nick kind of thought it was out of nowhere or maybe that it was the SLAPSHOT song, but in actuality it goes back to an early childhood influence that my father bestowed upon me and my brother which is the awesome Canadian rock band the GUESS WHO. They have a song called "No Time Left" and my brother thought of that song and thought it would be a cool band name and shouted it out at the dinner table and here we are - NO TIME LEFT.

N: After we had decided on the name, I did attach meaning because I had been working at a job in the mall and I absolutely hated it. I was managing a store called "Games Workshop" and everyday it felt like I had been wasting my time because I had been in bands. I knew how much fun it was. I knew how much fulfillment it gave me to be in bands and talk about the things that I believe in to kids and to think that the years of my life where I could actually have the time to and the energy and the inclination to go on adventures, through touring, and talk to kids and talk about what I believe all that was just being pissed away and so No Time Left is a reflection on that. On how there is no time left for me to do the things that I wanted to do and so that is where the meaning comes from.

Describe your sound. What have others written about NO TIME LEFT? The ep has



Adam on bass with some prompting to make a funny face.

been out for a little bit you have probably gotten some feedback on what you sound like from critics. What do people say ?

E: My mom thinks that we sound like a cross between the F.U.'s and....

Your mom doesn't know the F.U.'s...

E: She has the "My America" LP.

Anyway

E: Anyway. Reviews pretty much always say...

My mom has the F.U.'s record too.

E: Does she really ?

She doesn't know it's the F.U.'s. She understands it as "that fuckin' shit she has to listen to through my bedroom walls".

E: Basically every review that we agree with pretty much says we are youthful, fast hardcore with bulldozer 70's rock kind of stuff thrown in, which I agree. I guess that's, at least from a musical standpoint, I write most of the songs and the influences musically for me are old punk hardcore bands like F.U.'s and TOXIC REASONS and 70's rock bands like THIN LIZZY and MOTORHEAD and just like fusing the two together seems so appropriate. The guitar tones are so similar. A lot of those bands, especially TOXIC REASONS and BLACK FLAG - they are punk hardcore bands, but they just border on rock and roll, teeter tottering, and I am just really into bringing out that raging rock and roll. It's something I am really into. Not to be afraid of solos and things like that, if you can pull them off tastefully. Also I didn't want to just say that I was influenced by old bands.

That just seems like a departure to me. Knowing the bands that you are in they have traditionally had a different sound and when NO TIME LEFT came out, it caught me off guard.

E: Really ?

With all the rock and roll

E: Stephe makes a handle bar motorcycle gestures. So it seemed like a departure to me or that you were trying to express yourself in another way with this sound that was sort

of picking up with the rock scene in Scandinavia and it seemed like this was a new challenge to you, ya know.

E: Honestly, not to just like blow this off, but that's not it at all. It is just traditionally the styles of music that I have really been interested in doing and it is just songs that I write. All of us have a lot of different musical influences. Like pretty much, I know for me I am into a lot of different styles of music. Pretty much any genre of music you name aside from maybe like ska or something like that I could name you a good list of bands that I enjoy from that genre. Everything down to dance pop even. Pretty much anything I can appreciate.

But I am sure all that stuff doesn't come into NO TIME LEFT.

E: No, no, no. It definitely doesn't come into NO TIME LEFT. I mean we definitely have a sound. It is not exactly formulaic but I can tell when it's a NO TIME LEFT song and when it's not. I write songs for other bands that I am in like THEY LIVE and what not, but I always know when I am writing a NO TIME LEFT song. Like I am not like "if it is not a NO TIME LEFT song then it must be a THEY LIVE song". It is definitely something that we specifically try for and also I didn't want to sound like a jaded old fart that is like "I just want to bring back all those old bands". We're constantly influenced by the bands around us. New Buffalo bands and regional bands and bands that we meet on tour. We still get really excited about new records. And we are all pretty much active in picking up new stuff, like that's what inspires us to keep rolling. Sorry if that was long winded.

No and I actually appreciated that because I think NO TIME LEFT have a unique sound, which is difficult to do in hardcore because a lot of it has been done. We are talking about 20 years on into punk rock. You do fuse a rock sound and you bring with a youth crew aspect to it. That seems to be a regional sound for Buffalo bands to me. Now I am probably missing this but I do hear youth crew things in a lot of Buffalo bands and it seems to be almost something like a regional sound and it is amazing. But I was also wondering about some of the other bands that we have talked about. Japanese bands that you have listened to and Swedish bands that we have talked about. Those are

EQUALIZING DISTORT

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EQUALIZING-X-DISTORT MONTHLY is an extension of the weekly radio show heard on CIUT 89.5 FM every Sunday nights from 10:00pm 'til midnight (Participants: Ben Edgar, Jonah Falco, Martin Farkas, Simon Harvey, Stephe Perry, and Mark Rodenhizer).

The show dedicates itself to the underground hardcore punk scene. There is a particular emphasis on international releases in the developing thrash, power violence, straight edge, grind, burning spirits, garage, Killed By Death, and d-beat scenes, which means we play material like the Something in the Water, Head Hits Concrete, Infest, Scum Noise, Warhead, Canadian Squares, Pagans, and Four Monstrous Nuclear Stockpiles.

There is a weekly demo feature (paying homage to the cassette format), weekly event listings, and a monthly top 10 retrospective look at new releases.

Equalizing-X-Distort

CIUT 89.5 FM

Sundays 10:00 pm - midnight

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CIUT 89.5 FM - "Equalizing Distort" Top 10 Hardcore Releases for March 2003

Band	Title	Format	Label
1. RATOS DE PORAO	Onisciente Coletivo	CD	Alternative Tentacles
2. TRAGEDY	Vengeance	LP	Tragedy
3. ZEROID	2000-2001	CD	Unsociable
4. UNKIND	Miellemme Tuhkasta	CD	Yellow Dog
5. SICK TERROR	Aborto Legal	ep	Terrotten
6. BLOODSPIT NIGHTS	Ghoulsh Reminders	ep	Whisper in Darkness
7. BESK	What Went Wrong ?	ep	Arson
8. KILL CRUSH DESTROY	Drain	ep	17cm
9. CAUSTIC CHRIST / INTENSE YOUTH split		ep	Behold the Youthquake!
10. ON ALERT	2002 demo	CD-R	independent

Equalizing Distort can be heard every Sunday night on CIUT 89.5 FM at 10:00 pm. The top 10 countdown can be heard in its entirety, complete with previews of the picks and analysis on the previous month in hardcore, on the last Sunday of the month.

more rock influenced. Would some of that filter in to NO TIME LEFT ?

E: I'm sure it does. Everything around you is going to filter into everything that you do, from the music to the collapse of industry to like everything. As far as NO TIME LEFT it is pretty much hardcore and rock and loud so that's another thing.

N: Loud, very loud. I think that if you were going to pinpoint that there is a youth crew influence to a lot of Buffalo bands, I mean Buffalo did have a good batch of youth crew bands in the mid-90's and some of the influence probably does still kick around, but I think it's most apparent in NO TIME LEFT because of the approach to what the subject matter to some of the lyrics are about and how the vocals flow. Instead of being extremely fast and rapid over the parts like DRI would, it's part of the delivery. I don't think NO TIME LEFT would sound as youth crew-ish if I wasn't the singer.

E: Which we have considered many times....(laughter) replacing Nick to get rid of that pesky youth crew influence.

I wouldn't just blame it on Nick. I hear tripping parts in drum beats that sound like you are about to do breakaway. I do hear breakdowns.

E: That's cuz Joe's the shit.

He is. But I hear guitars ... there is a lot of things that are youth crew inspired but I won't belabour it. Okay I wanted to pass the mic a bit more and ask you about your favourite NO TIME LEFT song from a lyrical standpoint and why and we can ask Nick first because he can get the ball rolling ? You have written most of them.

N: Yes, but I have never really thought about which one is my favourite. Probably off of the new record there is a song on there called "Rapid Transit to Nowhere". I have an immense interest recently in Buffalo and how it's developed and how the population of Buffalo in the past 50 years has been cut in half. People have been leaving Buffalo on mass and a lot of that stems

from, you know we were an industrial city that is now part of this rust belt and there was no plans in place to deal with the ending of this industrial collapse. We go through leader after leader after leader and it just flounders. It makes me so sad because I drive around Buffalo and there is beautiful architecture in spots and we try to

do these things to boost the economy, like we have a Rapid Transit system that's all of about three miles long that was originally supposed to go from my suburb of Amherst all the way to downtown Buffalo and there was supposed to be all sorts of branches off of it and instead it turned into this three mile straight run. My home town of Amherst, blocked every chance of it going into Amherst because we didn't want to bring the people from the city in to Amherst. There is this fear of bringing people from the city into Amherst

and so there is no co-operation between the town and the city of Buffalo and so every time they do these things to try and boost the economy everything just gets shut down and everything just flounders and it is so sad to me because Buffalo has a rich history and instead it's a craphole. I love it, but it's definitely seen much better days. So that song, I just loving singing it because it is deeply personal to me in an odd sort of way.

A: Alright, well I guess I would have to say that one of my favourite songs is off of the 10" and is the first song called "Indentured Servant" because it is about falling into debts and having debts run your life. I kind of know what it's like to be in debt because I have a credit card but it's all for gear though. I just bought guitar equipment (laughter). I can't help it though. I have this thing called G.A.S. - Gear Acquisition Syndrome and you fall into these, you just get yourself sucked in and it takes forever to pay them off. You always have this constant feeling of this burden on your chest. All the time it is like "Shit I've got to make these payments".

E: I too have G.A.S., in more ways then one. I would say that one of my favourite songs lyrically...there is a number of them because I like Nick's lyrics. I admit, I am a Nick fan. "The Message we send" is a particularly strong one and I think it is something that bringing up on Toronto radio I am sure has some unspoken irony for the people that know our situation with some other bands Never mind. But the song "The Message we send" is something I can never get tired of hardcore bands singing about because it is something that is ever present. It's a problem. It is something that I feel is wrong and it is that homophobic, sexist and racist language in hardcore punk and it is just like clearly not the place for it. It's detrimental. It makes it just as bad as the outside world when it is suppose to be some sort of counter culture or a better place or a place to feel more comfortable. Say someone walks into a show for the first time and they are ready to give this screaming music a chance. They are a younger kid and they are struggling with

their sexual identity and then they hear "Ah man, that's record fuckin' gay" you know or like "Ahhh, you fag" or whatever. From the stage, from the supposed hardcore punk bands, which to me anyways, if you use the label punk or hardcore, which is the short for "hardcore punk" you're attached at least some sort of moral or

ethic, at least in my opinion and just to hear that, these people might feel really uncomfortable or feel really alienated and just be like "There is no place for me. I thought that maybe this is it." It is just a disgusting thing. It is derogatory to me and I can't believe that after all these years and after all these songs that there is still a big problem in that department. It is something that might be well tread territory, but if it didn't solve the problem then we got to keep screaming about it. So that's my favourite one.



Nick Baran on vocals

N: I just want to say real quickly that hardcore and punk is a place for freaks and misfits and it is not a place just for white, straight, freaks and misfits and that's what I have to say.

E: Very true.

J: My favourite song is "Rapid Transit to Nowhere" but we already covered that so I will have to go with "Rise of the Reactionary", which is one of our newer songs. It kind of goes along with what Eric's saying but it just kind of disgusts me the attitude of people in hardcore punk with the rising of right wing politics. If that's what you really believe then fine. I just see people falling into the norm, going off on what Eric was saying like using derogatory language. Even with newer stuff like the war, it just really disgusts me. I love hardcore and I love punk and I see too many people being in this and they think they are changing the world just by going to a show or just buying a record. It's totally not. There is nothing I like better than just listening to a record, but I am really not bettering the world by doing it. I think if you allow yourself to believe that then you are falling into false pretences and that's not good for anybody.

Jo: I would have to say that I like "Youth Culture Industry". I extrapolate a lot out of what Nick says in the confines of the song, but basically the message is about how pissed we are about having our culture co-opted, referring to the DIY culture, being co-opted by capitalism and business. "Turning what we make into a profit" as the first line goes "they will take what we have made and sell it back to us if we let them." "And if we let them" is what really stands out in my mind because an antithesis to going out a buying these things. DIY culture is based around empowerment by being able to turn garbage into something you really need. To make any change in your local community through a revolutionary lifestyle you have to try to find ways without submitting to any system of capitalism therefore by the more things you can do outside of that you can make yourself that's one of the more empowering things and the more revolutionary things that you can do for yourself and for your community and out of that song that's what it is for me.



Joe on drums



Eric on guitar and Adam on bass

E: Can I add something really quickly ? I just want to extrapolate on what Joe said for a brief second because that's also one of my favourite songs. It was a hard choice between those two, but I do really agree with what Joe is saying. Punk and hardcore, like it or not, has a fashion attached to it, but the difference is that from the get go the fashion involved with punk and hardcore was a very un-vogue homemade kind of fashion where you created a piece of art out of nothing and you wore it. You found a rag on the ground and you turned it into a shirt and now you have these Texas oil billionaires opening stores like the "Hot Topic" and selling those things like fake versions of ripped up shirts that are ripped from the factory at like fashion prices as if you couldn't do it yourself or if you don't have the power to do it yourself and it really sucks that there is something about the way they market these items that makes younger people getting into punk and hardcore from the outside just getting into it. They feel that they need that certain uniform or that certain piece of gear and they see it for sale at hot topic and they think "oh that's where all these people that I see must have gotten their clothing or whatever and then they end up rolled up in the same thing as every other culture is and that's totally blatant capitalism just like working a crappy job and getting just enough money to buy their crappy fashionable clothes. Just because it is a different look then your average hip gap clothes it's still a fashion. It's still dangerous. And it's still sold by the same sleazy people and it's just like they're spokespeople, like they have their slick pre-packaged versions of what we do and it's generations and generations lost. I mean it is like totally slick and corporate and disgusting to us but to the untrained ear it sounds like there are similarities between things like BLINK 182 and AVRIL LAVIGNE and things that DIY hardcore and punk bands do and they just use those people as the spokespeople and they just try and keep these kids on the outside where they can control everything that they purchase and everything that they listen to just like with every other culture and that's not what punk and hardcore is about. It's about community and something more than just buying things. I wanted to talk about "Zero Effort Solution". It became the name of the ep. What is the idea behind the song ?

N: Basically "Zero Effort Solution" is my perception of people who rely on drugs, like prescription pharmaceuticals that are advertised on TV, which in the United States you weren't allowed to advertise prescription pharmaceuticals until 1998 and then all of a sudden there is a

flood on the television. You know they were as common as car commercials. All these different pharmaceuticals were a quick fix. People in this day and age, they don't seem to want to work to try and make themselves better. If there is some part of them that they don't like they would rather take a pill then eat properly and exercise.

They would rather take some sort of diet supplement to try and basically get around all the necessary things in order to make themselves better. They want the quick fix. Or I knew lots of people who ended up going onto anti-depressants and I know that there are people that have serious issues and definitely need to be on a drug like Paxil®, but there are a lot of people who see a commercial on TV or they talk to a friend and they are like "Oh you are down. You should go to the doctor and get on this drug Paxil®." And so rather than just ...your girlfriend broke up with you, you need to get over it, they would rather circumvent going through the healing process by just covering it up with some sort of drug and so that's where the name "Zero Effort Solution" came from.

The ep was released long before George Junior was in power and before there was a "War on Terrorism" and you are telling me that "Wartime Economy" is not about the latest series of wars. So please....when you think of "Wartime Economy" you think of an anti-war song or a song about the arms industries. What is this song about ? It's actually not about that.

N: The song is about how in the hardcore scene over the years there has been all sorts of issues that people have rallied behind. There was the straight edge movement, there was the vegan movement of the 90's, there was krshna consciousness. Basically what the analogy is that these different movements in the scene they get a whole lot of support and whole lot of momentum and everybody is for this or against these different ideas and what ends up happening is that everybody is super pumped about it and then all of a sudden it just peters out. Like veganism was such a major topic of the 90s and so was the whole anti-sexism, homophobia and all of a sudden bands start, there was a whole shift in the culture, not just in the hardcore scene but in the whole world where people started to care less about those things because the world was getting too P.C. or whatever and so the analogy to a "Wartime Economy" is that the thing that bolsters a wartime economy is that when a nation goes to war usually all the people in that nation will all rally together and it totally changes the dynamic where people go out buy war bonds back in like WWII or right when September 11th happened they were really worried about what was going to happen to the economy because the economy was already going to crap in the United States and so George Bush got in front of the world and you have to go out and spend money. We need to keep this economy going. You can't

be hiding in your houses afraid because it is going to cause too many problems so everybody rallied and it wasn't enough of a rally but there was this huge support and so that is where the analogy comes in as that in the past when a war would happen the people would rally and there would be this huge support and in the hardcore scene there was definitely a larger number of people going to shows. If you went to a show in Syracuse in '95 compared to like going to a show now there was just distros and people everywhere and it was just like kind of crazy and it was because all these people were rallying behind this whole movement and so that's where the analogy comes from.

Tell us about Buffalo. It is a scene that has always had a hardcore scene for better or for worse. There has been bad times and good times. Right now it has really been on the upswing. What is the scene like in Buffalo?

E: It's kind of like a split scene. There is your clean more metallic kind of metal-core bands and emo-core bands and they play in large clubs and whatnot. And then there is bands like us who pretty much primarily play smaller clubs, and basement type of places and actually Joe and myself live at a house called 99 Custer Street in Buffalo and we do a lot of the shows in Buffalo because we basically saw that the type of music, the type of hardcore punk that we are into was under-represented and there wasn't appropriate venues so a bunch of us decided to take action and get a house and do some shows and we have been going for about 3 years now.

That seems to be the turning point – Custer Street. From an outsider looking in, once Custer Street started doing shows all of a sudden this huge scene started coming out. We refer to it as the Buffalo basement scene. What are some of the advantages to having a place like this ?

E: Oh well, it cuts out the middle man, first off.



Jerid on guitar

Touring bands that might not be able to get a show in Buffalo otherwise, previous to our existence, they can now get shows and can now get a decent amount of gas money, and you don't have to be a bigger band, you don't have to be hardly anybody. You can come through and if you're nice people you can get a show and if your up there and your soulful and your feeling it, you're into it, I am pretty sure that a lot of people will dig it, will pick up your stuff and will follow you throughout what you do as a band. I have just seen it happen so many times. A band out of the blue will call me up and just be like we need to hop on a show or something and they'll hop on and now for the last couple of years those bands will be like some people around Buffalo's favourite bands, you know when is this band gonna come back.

They would have never had a chance to see them.

E: I don't want to take credit for it by saying "when 99 Custer came, you know that's when things really shaped up," but I think that...

...but it initiated a community spirit around the scene and then all of a sudden there is a place for people to start playing and they can start meeting people and creating bands. I see all these spin offs happening out of Custer Street. I don't want to take away the credit from it. There is a lot of things here that can act as a blueprint for developing a scene.

E: Basically we decided to have a forum. We all played in bands and we wanted to have regular shows and we got tired of opening for bigger bands at crummy clubs and stuff like that and we just did something about it. And that's all you have to do in any town. Any town can have a scene if there's a few fun kids who like to play music and people will... if you start having fun and doing good shows people will just move there. I mean look Buffalo is rapidly expanding. I mean Joe for instance, our drummer, he moved to Buffalo from Medina, New York, which is not a gigantic move and some other people from Medina have moved to Buffalo and now on Custer Street there's four punk houses.



Joe on drums

So good things grow....

E: Custer Street is one block long in the University Heights district of Buffalo and there is four punk houses. You just got to stick it out through the desolate times. Like you were saying it's had it's peaks and valleys, but you stick it out through the crummy times and you do your bands and you write to people and sometimes the scene only exists through the mail like the international scene. For a few years shows were a lot more scarce and I just pretty much maintained hardcore pride through mailorder and correspondence. You just got to do what you go to do and that's pretty much it.

It sounds like you have built something really good. You guys toured the states last year. Where did you go?

E: To California and back.

N: We went to all sorts of different places. Basically we cut through the midwest. We went to places like Moline, Illinois....

W: which is really close to Iowa.

N: We played some awesome shows in Wisconsin. And we played in Rapid City. What was the potato?

E: That was another house in Iowa. Basically it was...we played some big cities but we played a lot of small towns where there is like just an awesome pocket of kids tucked away there that are really cranked for a show. Small town scenes are totally awesome to the point where when I've set up tours I almost ... I don't want to say avoid the big cities now, but I almost want to play a little bit outside of the Chicagos and the Detroit and stuff just to play to these younger growing hungry scenes because a place like New York City or Chicago or whatever, those places have shows constantly and the interest is going to peter. It's not anybody's fault really, but it's like if there is a show for three nights a week for the entire year you are just going to get tired of going to show after show after show and if you hit some of these smaller towns they're really like... "We really want these bands" and they don't have these jaded big city attitudes either. They don't have these list of bands that if you are not as good as these bands they don't care. They know the bands that are thrown at them and the bands that are nice enough to stroll into their town and rock and that's just what we try to do.

Speaking of unexpected surprises, when you were touring I got an e-mail from Max Ward raving about how great NO TIME LEFT was and that was just after you guys played the Bay Area. Did you go out there expecting to get a record out?

E: No we didn't (*lots of laughter*).

It was an unexpected surprise.

E: Yeah. It was NO TIME LEFT and THEY LIVE on tour together and basically THEY LIVE does records on 625, which is Max's label and it was like "Hey THEY LIVE is going on tour with my other band too" and he knew about NO TIME LEFT and whatever but it was kind of like when we went out there and we played and he knew what to expect from THEY LIVE but he was just "Wow NO TIME LEFT is a band that I would like to sign up too", I guess. And he's a great guy and a great friend and ...

N: When he asked us there was absolutely no hesitation.



Nick on vocals and Jerid on guitar

E: He's one of the best label's in hardcore without a doubt and one of the straightest shooters you'll ever meet and I mean his label is just solid and he's a great guy so it's just like handshake business, like we're putting out a record with our friend. Our friend is putting it out and is just as excited as we are.

You just did the recording last week. How did it go?

E: It went awesome.

N: Yup. We are really happy with it.

Tell us about it. Will there be any covers on it or?

N: Nope. No covers. Ten songs. All brand new. No repeats from previous releases or anything like that.

E: Actually we recorded it right here in Toronto with Chris Hegge from Audio Lab Studios. It was a good time it came out awesome and we would recommend his highly inexpensive and awesome studio anytime and you might need to....we didn't exactly have to bring our own amps, but bands might have to in the future because we bought all his amps off him. No seriously Adam bought a cab....

A: G.A.S.

E: ...and Jerid bought a head off him and ...

A: I am telling you man, G.A.S. gets you everytime.

E: Gear Acquisition Syndrome.

How can people get in touch with NO TIME LEFT?

N: thirdXparty@hotmail.com

Jo: urthedevil@hotmail.com

J: WhoGaveYou@aol.com

E: NoMansSlave@aol.com. You gotta make sure there is two "s"s. It's not like a word combined. It's as in the new INFEST record which is one of the greatest records of all time.

A: My e-mail address is FeedTheOctopus@yahoo.com, so if you want to get in touch I don't get many e-mails please e-mail me before you e-mail the rest of these guys. They are all great guys but I don't get many e-mails.

N: And we encourage anyone to e-mail us if you are interested in something we said if you like the music if you just want to chat ...

A: ...if you want to know what kind of gear we have...

N: ...just e-mail us.

E: Seriously, anything if you are like you know I want to make my guitar loud like I wonder if these guys could find me a good deal on an amp, we can. We really can. (*laughter*)

Look out for the NO TIME LEFT 10" coming out on 625 very soon.



On Friday March 28th, this Vancouver trio were the feature band at Club V. And tonight (March 30th) the SKINJOBS played at Sneaky Dee's at an event called Fruit Market, which was a combined show and queer zine fest. Afterwards they came by Equalizing-X-Distort and here is a transcript of the conversation that transpired.

Who is in the band and what do you do in the band ?

Laura (L): My name is Laura Schultz and I am the drummer, also known as Lee Hendon.

Mimi (M): I'm Mimi Mahovolic and I supply the bass and I'm also known as Mason Newlove.

Mitch (Mi): And I'm Mitch Fury and I play guitar and sometimes drums and sing and sometimes in reality known as Kim Garrett Kinakin.

Do the aliases...are they just fun things or are they stage names or do they have a meaning with the SKINJOBS theme ?

L: I came up with my name because it is my soap opera star name.

Oh okay.

L: You know that little whole game where you use your middle name and your first street name. Lee Hendon.

Mi: Well mine came from writing for a friends zine that for some reason, I can't remember why, I had to have a pen name and he said it had to be a porn name so he said Mitch is a really good porn name and I said I'll have Mitch as long as I can have Fury as a last name because that sounds cool and so ever since then whenever I always have a fun name it's Mitch Fury and so the SKINJOBS it was like punk rock bands are supposed to have pseudonyms, you know what I mean, but we don't want people to think we're in the closet. It's not like we are hiding our identities because we are embarrassed about being queer or something like that, it's just having fun with the *Blade Runner* and the music and different identities.

L: I am also known as serial number 5682ZYA. Very good.

Mi: Generation Nexus 9.

L: Right (laughter).

M: My pseudonym came from a Canadian writer that I really admire named John Newlove and then someone a few years back christened me with Mason because they said I was a bit of a bully

so they called me Mason and it just stuck.

L: I never knew that.

Were you in any previous bands to the SKINJOBS ?

Mi: I was never in any band called SPARKMARKER. I was never in any other Vancouver hardcore bands...

I'm sure you've heard that before...

Mi: ...but it gets me some press because people think I was, but no I was in this band called SPARKMARKER for 7 years and some other subsequent bands, as well, for bits and pieces of Vancouver but that is probably the one that people might have heard of. I was in STRAIN for a little while but it's never really documented, but for

the hardcore kids out there listening and

L: AndSAMARASEVIN

Mi:which no one ever heard of

L: I heard.

Mi: You did. There was a demo tape.

L: I have it.

Mi: How about you Lee ?

L: I was in a band called QUEASY, back 5 years ago. We toured out here and we have a CD and a video and then that kind of fell apart. And then I came out and then I started with the SKINJOBS. No I had a band called SINGLE 7. We kind of did a demo but nothing really came of it, but that's pretty much it.

How did the band start ? How did you all meet each other and decide to start a band ?

Mi: Well there is this thing in Vancouver called the QP Collective which is the Queer Punk Collective, which kind of stemmed from many things but there was a bunch of people doing queer punk stuff and we kind of organized ourselves and said hey let's just help each other out and promote and kind of be like a resource information center on the internet, as well as meeting live to organize a weekend festival spoken word stuff and it was kind of a strong zine spoken word queer scene in Vancouver so we had a lot of similar friends and Laura and I, we probably knew each other, but just in that process and to that time we started talking about jamming and stuff like that and through a

friend in the QP Collective named Mandy we talked to her and said "do you know anyone who plays bass ?" and she is like "Oh my god, did you meet my friend Mimi ?" So you know we meet up with Mimi and so it all kind of came from that, the whole Queer Punk Collective and really that's what our CD and throughout the threads of it are the Vancouver community of the Queer Punk scene there and they are sort of like the back bone for why we exist. They are who the songs we sing for are as our friends and they are all

associated with our friends, I guess.

Can you give me the idea of how the SKINJOBS fits in ? Where does it come from first of all and then how does it tie in?

L: Well in the movie *Blade Runner*, which is kind of where our schtick evolves from because Skinjob is actually the name for replicant human being that walk around just like everyone else but you can't really identify them as separate or as a different being so that is...

Mi: Unless they have a technology - that eye thing where they look into the pupil and they ask those questions.

L: Right but not everyone has that everyday.

Mi: ...because the replicants don't have empathy, but queer people do, but that's the only difference. That is really the only difference. Really. No sorry I am budding in here.

L: No go ahead. That's perfectly alright.

Mi: We have this relationship where I just babble way too much. I can't stop myself. (laughter) You're in love with the mic.

Mi: Yes I love the mic.

M: This replicant got an extra babble chip (lots of laughter).

Mi: I think so. Whatever power, strength, and intelligence and then it's babble and I got that.

M: Babble is on high.

Mi: That is probably one of the defects actually.

L: Like right now your chip is being activated. Right Now.

Mi: And I can't stop it. That is the best part about it. Yeah, replicants, skinjobs. Skinjobs - derogatory term for a replicant. A derogatory name for people who don't fit into the heterosexual mainstream - I would say, more or less, people who don't fit into whatever 'mainstream of normal' - is considered queer so we thought that was a great parallel of us and them saying you can't tell the difference between a queer person and who is not AND you can't tell the difference between a replicant and a normal human being. It was just like this great lineage to play off of and the dress and the futuristic side of the skinjob was just "alright and we can put black across our eyes like Priss in *Bladerunner* and we'll dressup and we'll ask our friends to dress up all futuristic sexy" and our friends did. And they danced on stage with us and then that's the way we have done it ever since.

So does that happen a lot with the sunglasses and people coming out in costume and things ? outside of maybe today or the last couple of shows as you were saying.

L: No not a lot of people come out with the stripes unless we recruit them to be on stage or to help out with the venue or to help out with the show. We are trying to get people to come to the show. It would be awesome to go to a show and have a show where everyone has stripes and we were like "Yes."

Yeah , yeah, I think so and some of the pictures I have seen have been with the stripes.

Mi: We have one thing at our show, which is kind of our own show called "the Edge of Human" and we play and we have other bands play and our first show was an "Edge of Human" show and that's where we tried to get as many people to wear, who weren't even dancing or just people in the crowd and then we did it the second time and it flopped really badly so maybe we will be inspired



Lee Hendon on drums



Mason Newlove on bass



Mitch Fury on guitar

to do a third one, but the whole concept of that is that the whole night is themed around "Blade Runner" and that everyone dress up and not just the go-go dancers. But that was our first show and that's where it stemmed from and so now we play with it.

I'm gonna ask you about musical influences. Who do you consider influences on the SKINJOBS ?

Mi: I find that a very hard question.

L: Yeah it is a very hard question. You can have influences that are queer band influences, you can have influences that are musical influences ... political or musical....

That's why I left it open ended ?

But I will try and focus it if you want me to focus it.

Mi: Damn you for being so open minded.

L: Yeah geez.

Mi: If I had to pick a couple of bands. I remember thinking jamming with Laura in the very beginning that I wanted to do something that was kind of like fun and simple and just something ala the PIXIES and then when it came to queerness the only band that I could think of that I really liked that did something was fun and poppy was IMPERIAL TEEN, which Roddy from FAITH NO MORE is in and I just always thought that was so fuckin' cool because FAITH NO MORE was one of those bands I was just so surprised to know that someone in that band was queer and they are really great songs. They (IMPERIAL TEEN) are really good musicians and really smart lyrics. Thought they don't really taut themselves as a queer band, they are and I really was like I want to do something like that, but I definitely want the queer agenda to be upfront.

L: That was like the same for me for TEAM DRESCH. I was kind of looking at that kind of vein of music to play off of and just really have fun and keep it upbeat because I usually play a lot of slow mellow dynamic music. Very loving, maybe even depressing music and I wanted to do something different where we were jumping around having a lot of fun so.

Mi: You are an emo kid at heart.

L: I am.

Mi: We have brought the pop punk out of you. I don't know how we did it.

L: You put me behind the kit, that's why. I usually play guitar and that's why it's all the slow sad stuff, although as soon as you put me behind a kit I wanna be Neil Peart.

How is the transition between going from guitar to drums ?

L: It is very interesting actually because I played drums a long time ago. It is one of the first instruments that I learned and then I asked for a drum kit for christmas one year and my parents were like "No way". Every year I would ask for a kit for five years and then I found a guitar under the tree. This you can plug headphones into. And I was like "Ohhhh, okay." I found it actually pretty easy. I got back into playing drums and then because I had been playing guitar and singing for along time it was actually easy for me to play drums and sing at the same time so yeah it's a

good thing.

Who have the band – the SKINJOBS - been described as ?

Mi: ...like compared to ?

Yeah, in terms of reviews.

Mi: You know, I am trying to think of a band that someone compared us to.

L: What did we, oh, oh...

Mi: You are asking us when we are tired and there was one that was kind of funny.

L: There was one that was funny.

Mi: ...but like I can think of people saying influences and stuff like that. It's really hard to



Lee Hendon, Stephe Perry, Mitch Fury, and Mason Newlove

actually pull out something, musical because it always just focuses on the punk and the queer and sometimes it is amazing the reviews are like "This is really cool." COFFIN BREAK was one band that I thought was so funny. That was from *maximumrocknroll* or something like that and do you know what is funny is that band was a varied conglomeration of different kinds of musics and I played tons of shows with those guys and like...they were obscure. No one really knows who COFFIN BREAK are so of all bands to compare us to are ... "like how many people know who COFFIN BREAK were ?" So I don't know if that was really good for a review to tell you the truth but I understand it because of the fact there was all these different kinds of musical styles within this one band and the SKINJOBS has a bunch of different musical styles on the CD, so I think it is accurate from that level.

L: I can't really even compare.

Mi: All the reviews are "This is rockin'. I haven't heard anything like this since..." and they don't say that we sound like it, but they say nothing has come out since PANSY DIVISION or EXTRA FANCY. That's a kind of mainstream magazine that would say that. So they are not necessarily comparing us. Like one magazine, like *Out Magazine*, a mainstream gay magazine that is lame lame lame, their review was like "Well it's not like you haven't heard or seen this before. This has been done many times." And we were like "Really. Like how many other queer punk bands can you name that have guys and girls that fuck with gender"

L: ...and how different can you be from Barbara Streisand, really ?

Mi: Yeah, it is the funniest review to go "This is just that queer punk that you hear all the time, as opposed to this Diva music. Now this is a good Diva record." You know... (laughter). But what

do you expect from *Out Magazine*, like nothing, so hey they printed it up and there's our little photo of our record in there so right on.

Okay I am going to switch topics from descriptions to lyrical stuff. I am going to ask each of you to tell me what your favourite SKINJOBS song from a lyrical standpoint and why ?

L: Well personally for me it would have to be "Transister" because I wrote the lyrics for it and it is close to my heart because it is all about gender bending and gender fucking and that's one topic that I like to talk about and strike up

conversations with people and just kind of bring it out into the open and really kind of create dialogue to spark some kind of positivity with it because gender fucking can scare some people some times and not really understand it so getting past that... understanding it and really welcoming it to open some dialogue is very important.

Has it worked much yet ? Are people starting to learn or get an idea of your lyrics yet ?

L: Yeah because we have ...

Well the CD just came out....

L: The CD just came out and we also had some lyrics sheets that we have been handing out and all the lyrics are printed on our website and stuff. We have had some positive reinforcement with it. We have had a couple of people come up to us after shows and say "I love this song", so that's good.

M: I would have to say for me it's our epic encore song called "Gender Bender" which gives light on the issue of when you are kids and you are allowed to play dress up or whether or not it was known you would take one of dad's ties or try on mom's underwear and all of a sudden when you grow older it's no longer acceptable and when you are a kid you could switch the heads on your dolls and stuff but as soon as you grow older it's just not allowed and you are just abnormal for wanting to do things like that. And "Gender Bender" is just....no matter how tired I am at the end of a set I can't wait to play it because it is just so celebratory and it is just huge and to have us and usually 3 or 4 go-go dancers representing different aspects of being and different ways of being creative with their bodies and themselves, it's just huge. It is a really good feeling.

That is interesting. I remember that kind of stuff when I was a kid. I remember my sister saying things like "I think I will dress like a boy today" and it was just fun and then all of a sudden you reached adolescence and

M: ...and the tables turn and it's just no, no....

L: Exactly, when you pass adolescence, it's like "Oh". You are able to think for yourself so you are thinking fucked up things then.

M: "What are you doing wearing a shirt that was made for a boy?"

Mi: It is amazing how long we carry that in us. It is so ingrained that we really saw how upset our parents were when we were playing with dolls in the right way or the wrong way and that you really noticed that you were celebrated when you did things the right way and how you were yelled at when you did things the wrong way and that

how you are socially conditioned about your gender and that when you get older you just assume that is the way things are and you don't realize that gender is everyday. You choose to wear your gender how it is and represent yourself and we think that is just how I am. No it is conditioning and after so many years of conditioning that conditioning becomes comfortable and those are your comfort clothes but it is because you are allowed to become comfortable in those clothes and so what would it be like if you were just allowed to be who you are and actually on the west coast there is a lot of hippies and so I meet a lot of people who's parents are hippies and they really were allowed to do whatever they wanted and their whole concept of how they dress is completely different and I am always like "Wow, you are really lucky to have parents that are very supportive of 'just let the kid be. Let them go through it. Let them discover themselves.'" And I think that is pretty amazing because I think to myself that I have learned the art of how to fit in and how to be the boy and I know it way too well. And I think that half those songs for me are about ...I mean not actually saying "Oh I have figured out how to destroy that conditioning", but just being aware of it and going like "Wow". That is probably why I am not an emotional person as much as I would like to be. Do you know what I mean ? Boys don't cry. And you have to do this. And here is all the control things. I always said to myself that especially when I came out it was no wonder that I was straight edge because straight edge meant that I could be in control of everything else in my life but like sexuality was one thing I wasn't in control of and it is just like I really think of being straight edge was my reaction to "I can be in control of everything", but the one thing I wasn't able to be in control of was my sexuality. You know what, I like guys and that just seemed like it was a big weird breakthrough and then I meet a bunch of people that were straight edge and queer and just thought that was really interesting that in the punk rock scene that the boys I would meet would be into the straight edge thing. It was like interesting. Is there some sort of sense of I can control everything else, maybe if I fit in and I do this and I do that I'll be straight.

L: So I am curious to find out if "Might as well be you" would be your favorite lyrical content song?
 Mi: You see, you know what, God this whole record every song I wrote lyrics for I am just so happy to have written those lyrics and like I can't imagine what the next lyrics will be because I feel like we have really touched a little bit on every aspect, but for me "Might as well be you" is a really good one, even "Peepshow Love" just the concept of sex because I really feel that in the punk rock community especially, sexuality is so oppressed because of what is politically correct. In the gay world it is so different how your sexuality is expressed, how it is interchanged. To have that discussion in a straight context is just shameful and wrong. I find that the straight perspectives of gay sexuality are they just can't relate to it and it is just so different. So to actually have those kind of lyrics out there and going this is the world and this happens and although not all gay people are like that but cruising for sex or anonymous sex or how that exists

L: ...for boys...

Mi: ...for guys because it is totally different for girls...

L: Completely.

Mi: ...is like really interesting because it explores the dynamic of two sexually charged men and how they interact and then how sexually charged women interact.

L: Which is why it makes it interesting to be in a band with you. To get information about that because having other gay male friends we don't really touch on that subject a lot. It's kind of taboo. You don't really talk about it. So actually getting to hear your perspective and you getting to hear my perspective we are like teaching each other and trying to open it up because we are segregated within our own community between the gay men and the lesbians. We kind of party on our own terms and...

Mi: ...the trannies bring us together. They really know where it's at for both of us. Or they think they do at least. But no that's true. I mean a great thing about this band is the fact that there is guys and girls and trans issue throughout it and gender bending issues throughout it that really ...its about...we don't have the answers these are just some of our stories and where we are at and so



those songs, I guess I will say a tie. A tiebreaker for "Peepshow Love" and "Might as well be you" just in that whole frustration of sex and talking about sex on that context and in those levels where people are like too ashamed to talk about bathhouses or peepshows or cruising areas because that doesn't exist or something like that. I found my thrill on blueberry hill and there is always you know straight people can talk about love in public places but when gay men do it and it's different and it's public and all of a sudden it's like we are supposed to hide that and that's not supposed to be talked about and the mainstream gay community is so paranoid about the straight world judging them and I am just like "You know what. It's just different and what do you expect when you condition boys to be one way and girls to be one way and not thinking that the boys would be with each other and the girls would be with each other. It's such an interesting dynamic. It is so different or it can be so different because it is not the same for everybody and I definitely experience that with every intimate relationships or casual relationships. I babbled.

M: Babble chip on high alert.

L: Yeah it was a good one.

I wanted to continue with some more bab-

ble about the CD. It's called "Burn Your Rainbow". Can you explain the idea behind the title ?

M: Alright, well just in terms of the rainbow being or it used to be an emblem of gay identity which was supposed to embody the diversity and the richness of gay people and the many different individuals and the uniqueness of every special individual, but somewhere along the line it became about selling coffee mugs with the rainbow flag on it and having a rainbow flag sticker on the back of your car....

L: ...on the back of your S.U.V.

M: ...and it became more about consumerism rather than identity and so by burning the rainbow that is obviously quite a harsh statement. Anytime you burn a flag there is gonna be some people upset and ...

L: We are basically just challenging that and saying you know you should just try to look at it in a different way. Just kind of wake up.

K: It is just a sad irony that the rainbow could become so corporate and lost a lot of its integrity by being placed to sell more products and just fall into the consumer world and have your rainbow VISA. They do go to good causes, it's not like there isn't a lot of stuff that does go with it, but you know there is this weird irony where the original - this is an interesting piece of history. The original concept of the diversity flag, which is what it's called, was that it had a black and white stripe at the top and the bottom and they were taken out because they thought that it was...that it would look graphically more pleasing to the eye without the black and white stripe and the irony is that idea of weeding some colours out of the flag is exactly what has happened to the flag. "We want the rainbow flag and we will post it everywhere but lets keep those trans people out of the picture and those fetish leather people lets keep them a little bit out of the picture. Let's just try to fit in. Let's have our rainbow quietly placed on our S.U.V. but lets still achieve the whole role of fitting into the mainstream" and that's the sad part and that's the part where we are like that's where it needs to be questioned because most of our friends can't afford to be a part of the gay mainstream. It's like ridiculous. I don't know if you have ever seen a ticket price for a gay party, or at least for fags. The fag parties are like \$50 a ticket. It is ridiculous. It's so like you have to be able to afford it so that's not what being gay should be about or queer.

Is the CD your first release you've done ?

K: We thought it was and then when we really thought about it...

L: ...it's not. Well actually we released a demo - a 3 song demo. We recorded all the bed tracks to the album used three songs from that and released a demo and then we decided that we were going to do a split CD with another band....

K: the ROTTEN FRUITS.

L: ...but they broke up so we were like "Oh let's just finish the CD." So then we ended up doing overdubs and re-mixing it and everything and then releasing the CD that way, so we have about 50 copies of the demo floating around Vancouver right now and other places.

K: ...and Seattle.

L: Seattle ?

K: Yeah because we were playing "Bent".
 L: Oh yeah, that's right.
 K: And we all hand did them, so they all have hand done covers...
 L: Oh it was great. It was a great bonding moment for us.
 K: It was very arts and crafts.
 L: Very DIY.

K: And we didn't think that when we recorded this - the 3 songs - I was like while we are in the studio let's just play the rest of our songs and let the tape roll.
 L: Which was quite funny.

K: I always push for doing as much as possible. It's ridiculous, but when we came back we didn't know if the rest of the songs would be usable or not because we were exhausted, like we are now, and when we came back to it we were like "You know what, we can use them all." We had 9 songs we thought we could use 5 or 6, but we had 9 so we were like "You know what. This could be a CD of it's own." And then we were like, we're a little bit short though and that's where the spoken word stuff kind of came in to fill up the whole recording.

So essentially the demo is an earlier version of the CD.

K: Yeah and one of the songs ended up coming out on a compilation called "Stand Up and Fuckin' Fight for It" on *AgitProp! Records*.

Was that a different song then what's on the CD ?

K: It's exactly the same bed tracks. The drums and the bass are exactly the same but I think there is more guitar and different vocals.

L: It is for "Burn your Rainbow".

K: Well the original demo had "Burn Your Rainbow", "Go Away" and "New York City" and so all those vocals had been re-done because we just did them in one take or I probably did 16 takes for one vocal track. And a good friend of ours recorded us, like went way out of his way not to get paid hardly anything he would normally get paid for working with musicians that he normally works with. We just really clicked with him and I mean this recording would not sound as good or have been possible if he wasn't so accommodating to our lack of budget. So Blair Calibaba, you rock and he really made that happen and came through. Like every part of the project people just were like really behind us in saying you know what this does need to be documented well and let me help you do it. And the whole way along totally props to everybody along the way that has helped the CD come out.

L: And it has all been completely genuine. It's not because it is monetarily feasible to make a lot of money off of this because being in a queer punk band and being on tour as we realize, we are not making very much money or any or...so just feeling that they are genuine about wanting to help us out is really an amazing feeling. And wanting to give back, as well.

What brings you out to Toronto ? Toronto is far from Vancouver.

L: Vasaleen. Club V. That's what brought us out here. I heard about Vasaleen a while ago from friends who moved out from Toronto and going "I miss Vasaleen". And I am like "What's Vasaleen? What's this all about ?" And they are like "It's this amazing queer event where hundreds



Mason Newlove and Mitch Fury being interviewed

of people come together once a month and dance and have bands play and activities and it is just full on" and there is nothing like that in Vancouver.

M: We are like used to maybe 50 people turning out for an event or something, so we are like "What ? Hundreds of people in the same room to play to."

L: ...in Canada ?

Yeah really ? And how was the turn out ?

L: Oh it was amazing. Yeah.

Any memorable stories ?

K: There was this one cowboy who only had a hat on and a t-shirt and his name is Lief 'Farmboy' - Yeah he stuck out.

L: Yeah, he stuck out.

K: But you know what ? The fact that like Toronto has Will Munro. Like Hello Will, if you are listening, he's probably not, but you rock for organizing that. But for everyone like sticking through and keeping with it I understand that Vasaleen is becoming more mainstream as it becomes more trendy and what not but those trendy people make it exist so that they come in and use their dollar bills so that we can be flown out here and play the show and then go play Ottawa and play another show at Sneaky Dee's. I think it is all worth it because the majority of the



Lee, Mason, and Mitch posing underneath a Church Street street sign

people - they were genuine - and then there's the trendy people that come in and great let's use their money. I mean, I think if we do anything in the future again, if we ever come out here again, it will be riding the gay mainstream who feel guilty that they should be supporting some underground culture in the gay world and then we will be able to play some cool punk rock shows. I really think that is one way that it is feasible because otherwise it is not. We can get press because it is a story, they're queer and they're punk and it looks crazy, but in reality it is a really small scene. But it's great that Toronto has such a long history with Vasaleen, the years running that it

has to be at the level that it is because I haven't seen anything that big that cool. I have seen stuff similar to that in New York, but not that big, so I think it is very unique and I hope people realize that.

You also did something today, the Fruit Market ?

K: Yeah.

L: ...at Sneaky Dee's.

What was that ?

L: It is a zine fair.

K: Yeah John Pressick who does *Trade* a queer zine. I had just been e-mailing him because he was doing a review of our CD and for *X-Tra* in Toronto and I said we are going to have another day do you think there is any other places that we could do a show and he said "I want to organize something." And so he wanted to have a zine fair and film fair and bands play so what it was is probably about 30 different zine tables or queer crafts and zines and a screening of Scott Treleaven's "Salivation Army" film, which we missed sadly and then we played and it was just sort of like a bunch of queer stuff so it just worked in tangent with our show with Vasaleen and it didn't conflict because it is not like hundreds of people came to see us at Vasaleen. They just came because it was Vasaleen.

L: Yeah.

K: It kind of makes you feel like a rock star at first when you walk down the street and you see a line up down the street and around the corner and realize it is just because the event is so goddamn cool but you kind of want to go "It's just for us."

L: I lived that dream, all night.

M: We still rocked them a new hole, come on.

L: It's true.

K: That's what we try to do. We just go out and try to rock them a new hole.

That's a good motto.

Jaseleen (from Wench Radio): Fruit Market was a benefit for the L.T.G.B.Q. youth line, that's why it was happening today.

K: Thank you for mentioning that.

How can people get in touch with the band?

K: skinjobs@hotmail.com or www.agitproprecords.com/skinjobs will give you the information about the band lyrics and what we are doing and when we are playing. That's hard to remember though. I wouldn't give any written address because who knows where we are living.

Thanks very much for coming in tonight.

Let Me Be Your Band

LET ME BE YOUR BAND, a documentary by Derek and Heather Emerson makes its world premiere May 1st at the Bloor Cinema in Toronto as part of the annual "Hot Docs" festival. A punk rock movie like no other, the Emerson's film is a crazed look into the most deranged DIY rulebreakers in the world: One-Man-Bands. The film stars HASIL ADKINS (with his pal the Dancin' Outlaw Jesco White) and BOB LOG III. In addition to EXD's own Simon Harvey's film debut (he's even prettier on the big screen!), LMBYB also features interviews with former members of MSI and TEEN CRUD COMBO. Derek was kind enough to correspond with us via email to answer some questions about the film. Interviewed by Marky Rodenhizer

What inspired you to make a film about one-man bands? Where did the idea come from?

We wanted to showcase someone doing something for the love of it – not caring what other people think... Hasil Adkins fit the bill as did the other One-Man-Bands showcased in our documentary. We were inspired because the subject matter had never been covered before in a documentary.

What artists are documented?

There are 10 artists representing a spectrum of distinctly original musicians who are undoubtedly the best at what they do, if only for the simple reason that they are the only ones who can do what they do! We run the gamut from the more "famous" or well known such as HASIL ADKINS, BOB LOG



Hasil Atkins

III, LONESOME ORGANIST, KING LOUIE to the unjustly obscure like ERIC ROYER (check out www.guitarmachine.com - this is DIY at it's finest - he couldn't find folks to play Bluegrass music with so he built a contraption that allows him to perform all the parts of a 5 piece band...all by himself!!) Even if Bluegrass music ain't your thing, you can't help but be inspired by his enthusiasm and determination! Local talent MAYOR MCCA, PETE & ANDREA and WASHBOARD HANK make appearances as well as 6955 (Japan) and the MYSTERIOUSASTHMATIC AVENGER (France) who round out the bill.

How did you choose your subjects? How did you find these people?

I've been listening to HASIL ADKINS since the mid-80's and Heather's a fan too. We completely admire both his music and his completely DIY approach to the music business. BOB LOG III piqued our interest because we liked his former band DOO RAG.

LONESOME ORGANIST's act ambushed us at Lee's Palace. The rest were found thru word of mouth except ERIC ROYER who we fortunately discovered by stumbling across his website.

Some (all?) of the subjects of Let Me Be Your Band are fairly eccentric, did you have any trouble getting artists to participate?

Convincing folks who are either unwilling or unable to play with other people in a band, to open up in front of a camera, wasn't without its challenges. Some of the artists were quite reserved (considering their chosen path of solo performance) and took a while to get comfortable with us. Others were guarded / suspicious thinking we might be producing a piece like "hey, look at these goofy and weird freaks". Early on, we contacted HASIL ADKINS who agreed off the bat to participate

and since most of the other artists cite him as an influence, they were convinced it was safe to throw their support behind us too. Hasil is about as self-assured and unashamed as a person can be.

How long did it take you to complete the film? Perhaps you could briefly

comment on the process of filming/editing. Did you film all the footage yourselves?

The project was in the works for about 4 years including the early research stage. Part of what convinced us to push on was the difficulty finding early info on one-man-bands. It seems their evolution wasn't well documented and we didn't want history to miss out on this chapter of the genres evolution. Our approach, like our subjects, was completely DIY – we had no outside funding, just a very small crew of friends working for free. We knew that the subject matter appears marginal on first glance, but it will appeal to those who can appreciate doing something for the sheer love of doing it – with virtually no concern or regard for the "business" ramifications. Most of the

North American footage we filmed ourselves, but some footage was supplied by the artists, when traveling wasn't within our budget (France & Japan).

Your film provides an international

perspective on the phenomenon of the one-man band. Why did you choose to take that approach?

We wanted to showcase the most interesting One-Man-Bands regardless of location... there were several international artists who didn't make it into the project and 3 from Peterborough who did, so go figure!

Describe your involvement in the punk/hardcore community.

What does your punk background bring to the

film? Is Let Me Be Your Band a tribute to the spirit of DIY?

I grew up in the early 80's listening to punk, which has been a huge influence on me. Playing in a band (MSI) during that time forced you to be creative with your limited resources. DIY was really the only way to get things done since big business hadn't yet figured out how to market punk to the masses (ahh, those were the days). Heather grew up in a musical family and we actually met going to punk shows. People say the film feels untainted, almost naïve; that's our appreciation of punk/hardcore coming through. Hasil is really one of the first punks if you think about it. He recorded his lo-fi (some might say "no-fi") music alone at home, has been releasing independent singles for the last 50 YEARS (!!), and has never had major label support. Just one guy doing what he wants exactly how he wants! Our movie is definitely a tribute to DIY – these artists are as DIY as it gets!

How can people see Let Me Be Your Band?

The world premiere is part of Hot Docs 2003. The ONLY Toronto screening is at the Bloor

Cinema (Bathurst & Bloor) on Thursday May 1st at 11pm. To celebrate Hot Docs tenth anniversary, Zed TV is sponsoring late night screenings so it'll be FREE to all!! Plus 2 of our featured artists will be performing at the theatre – MAYOR MCCA before the film and ERIC ROYER from Arizona is coming up just to perform after the screening!! Don't miss your only chance to see

the movie and these 2 unbelievable artists live in person – and all for free!

Contact Derek & Heather at: oneeyeblicking@hotmail.com



Eric Royer



Bob Log III

Reviews

Reviewers are: Martin Farkas (MF), Simon Harvey (SH), Mark Rodenhizer (MR), and Stephe Perry (SP)

Ambulance ep

Thundering heavy TRAGEDY-core done by this new Swede outfit which features more girls than boys. And they remain pretty true to this hybrid style that partially borrows it's influence from Sweden. AMEBIX inspired hardcore that is played heavier and in a crashing style with moody layered guitars in an apocalyptic melody that has you exciting about the end. And playing it back to back against the first TRAGEDY record there is very little difference. New TRAGEDY with the metal harmonizing is a different story so AMBULANCE are the female equivalent to the best version of TRAGEDY. (Busted Heads / Box 275 / 901 06 Umea / Sweden) – SP



Barse “They said it couldn’t Happen Here...and it Didn’t” CD

There is some '77 worship going on here. BARSE have some lo fi production happening, which really assists the early BUZZCOCKS sound, but they do this without the bouncy pop. There is some good fuzz on the guitar and it is played at a mid-tempo oi pace. BARSE play a little more simpler and they are still able to pull off the fun-loving feel to that power pop sound. (Hell's Tone Recordings / V/ Hellsten / Niputtajankatu 12 B 3 / 57510 SLN / Finland) – SP



Bury the Living “Bathed in Blood and Climbing Over the Dead” ep

Memphis hardcore in the vein of COP OUT with a killer sense of biting sarcasm, schooled heavily on a Boston sound. Take the no bullshit mosh of SHARK ATTACK and combine it with the smarts of Jello Biafra or Frank Discussion and you begin to get how deadly of a combination BURY THE LIVING are. At times the singer sounds like Matt INFEST which helped to draw the INFEST comparisons last time. This is one tough sounding political band and I love them. They are like SHARK ATTACK but with substance. (Kangaroo Records / Middenweg 13 / 1098 AA Amsterdam / the Netherlands) – SP



Career Suicide ep

The debut ep by CAREER SUICIDE and all I can say is it's about fuckin time. This is my favourite band from Toronto with Martin's F.U.'s sneer. The vocals are what really stick out for me on this. But that's because the three chord genius of the SCARE TACTIC's guitarist (Jonah Falco) is flawless. In addition, Chris Colohon (CURSED / SWARM) plays drums and has a scrappy style that one could only imagine coming off the “Boston not L.A.” comp. The gun toting nuns on the cover, song titles like “Out of Rope, Out of Hope and Out of Time” all assist in promoting various levels of shock. CAREER SUICIDE are the only local band that I want to see and keep me in hardcore. Can't wait for the LP because 7 songs are not enough. The “Jonzo's Leaking Radiation” is a clever medley of songs that span MOTORHEAD through to the FIX. (Kangaroo Records / Middenweg 13 / 1098 AA Amsterdam / the Netherlands) – SP



Cockroach / Gride split ep

Holland's COCKROACH return with 5 new blastbeat youth crust scorchers. This stuff was originally recorded in 2000 so I guess it's not so new, but certainly has all the raging raw energy of CHARLES BRONSON ala the newer Dutch get up and go scene. The flipside features the slower more plodding style of GRIDE who hail from the Czech Republic and incorporate the AMEBIX influences of BORN DEAD ICONS and the technical metal of DISCORDANCE AXIS complete with complicated stops and starts. Sometimes both styles are brought into the same song as in the case of



“Nutnost?” and other times GRIDE just busts out a mean sounding blastbeat grind. This pairing is for fans of fast and blurring, of which I am one. (K.A.S. Re-chords c/o Rado Uhlik / J. Banika 23 / 96001 Zvolen / Slovak Republic) – SP

Crunky Kids / Conga Fury split ep

The spirit of Cleveland hardcore lives in the CRUNKY KIDS. Wedge has joined the band on drums. This recording rages as great as the “A is for Angry” ep. The same straight forward scrappy sounding hardcore with real raw production. The distortion fuzz is high, the drums are tripping fast, and Thuggy's vocals sound like a wreckless version of Cliff Hanger (Read a more on the edge version of the FREEZE's singer). The problem is that knowing that Wedge is in the band I can't help hearing 9 SHOCKS throughout this. The opening track “Pedestal” reminds me of “Attack with a Gasmask” so much. Maybe a cross between the FREEZE and 9 SHOCKS is a good way to describe the CRUNKY KIDS sound. CONGA FURY, from Kochi City Japan present some incredibly blown out fastcore guaranteed to get even the most jaded scenes moving around up front. This has been recorded in distort-o-rama surround sound. It reminds me of a cross between EXCLAIM (for the noise factor) and RAZOR's EDGE (for the get up and go juice). Another way to look at it is to check the shirts the bands are wearing VIVISICK and DISCLOSE. CONGA FURY meet somewhere in the middle of fastcore and Japanese d-beat. This split is a great collaboration between the Painesville and Kochi-City scenes. (Hibachi Records / 497 Owego Street / Painesville, OH / 44077 / USA) – SP



Cursed “One” CD

The guitar is even bigger and more burly sounding than anything the SWARM ever did and the ironic thing is that this is all pulled off with one guitar instead of two. Now having to scale down the operation to one guitar I think Christian doesn't play all the complexities that came out of the SWARM's layered sound. But it sounds way heavier and still incorporates the looming apocalyptic sound of the TRAGEDY Swede filters. And Chris's vocals sound a lot deeper and more throater – less like Sam McPheeters and more like the throat damaged pagan Norsemen. The CURSED have Michael back from the SWARM and that kid can pound out a chaotic series of crashes. This is probably the best thing yet from this group of kids that keep metamorphosing and I understand that this is the case even with the label fucking up the mastering job. Quite a feat. (Deathwish Incorporated / 10 Lothrop Street / Beverly, MA / 01915 / USA) – SP



Dean Dirg LP

What would an amped up garage band sound like if John Brannon fronted them? Kind of like DEAD DIRG I suspect. And that isn't that far of a stretch based on repeated listens to “Tied Down”. This new DEAN DIRG is a cut off the NA tree, but the difference is in delivery. John Brannon sounds angry, whereas the singer just shares that high pitched screech from a larynx that sounds like it is charred from gargling glass. DEAD DIRG involve back up vocals in almost every song and it is down as a call and response, which differs from the N.A. approach of group shouts limited to the chorus. But the similarities don't end there. The slightly acoustic guitar with fast picking is also a shared style. The difference is that DEAN DIRG use garage riffs, and play out sections of songs that don't have lyrics, much like a rock and roll band. NEGATIVE APPROACH incorporate crunch elements into their sound like ringing chords and their songs barely have room to breathe. A dense compact spewing of anger. But I don't want to give you the impression that DEAN DIRG are slow, in fact they play as fast as EPILEPTIC TERROR ATTACK or AMDE PETERSENS ARME but they love a good guitar wank. They are too short for a rock and roll song which places them firmly in the garage hardcore camp of ZODIAC KILLERS and TEENAGE REJECTS as opposed to the rok sound of HELLACOPTERS or TURBONEGRO. (Pandora's Box / c/o Oliver Sander / Rellinghauserstr. 214 / 45136 Essen / Germany) – SP



DFA “Defy False Authority” CD

This is DFA's newest recording which is about to be released on *Six Weeks* and it is as fierce sounding of a crossover as the first 12” on *Ugly Pop*. For fans of HOLIER THAN THOU and their mentors BEYOND POSSESSION

or the ACUSSED, this second release has not succumbed to the slippery slope of crappiness that most bands take, particularly those flirting with metal. The guitar has a burly SWEDE distortion picked flat and heavy like the skate crossover kids in the mid-80's. The vocals have lots of layered back ups and multiple chorus call and responses. The drums trade off fills with rolls and play tripping breakaways without notice. Brought together, this is crucial crossover. There is not a dud on here. And they also cover the same LEFT FOR DEAD song that they were playing on last summer's tour and they really make it their own. I can't wait for this to be released. (Six Weeks / 225 Lincoln Ave., / Cotati, CA / 94931 / USA) - SP



Disorder "We're Still Here" CD

This starts off with their signature coughing up of a phlegm ball that launches into one of the heaviest punk attacks I have ever heard from this band. It sounds like they have been hanging out with some Swedes. The guitar is thick and heavy and looming sounding and is doubled up with a low bass end that creates a crushing thundering sound. The same cider fuelled silliness as is evidenced by the debate in song direction that starts off "Kamikaze". I was so surprised at how good this is like the first time you watched UK DK and saw them swilling homebrewed cider from their squat. I'm not sure why we needed two versions of "Trap" and "Kamikaze", but they are great songs done by this benchmark chaos punk band that still knows how to write raging thrashers many years later. (HG Fact / 105 Nakano Shinbashi M / 2-7-15 Yayoi-Cho / Nakano, Tokyo, 164-0013 / Japan) - SP



Downbelows "Queen and Bathurst" CD

This is not what I expected from a band that pooled collective talents of TRIGGERHAPPY, the TIREKICKERS, and BLANK STARE. There is a country-blues influence that waters their sound down to that bar rock sound of the KBD scene in bands like TEENAGE HEAD and STEP SISTER. Not exactly terrible company but it does come at the expense of trading in energy for the Rok. In trying to make sense of this, the ballad style of "Perfect Girl" stems back to AI's pop punk roots, but that is really about it. If you are expecting the TIREKICKERS or TRIGGERHAPPY you will be in for a rude surprise although songs like "Against It" do come close. There is a lot more mid-tempo plodding. And two guitars gives them a real thick and crunching sound. All this and then they throw in curve balls like "Last Night at the Villa", which sounds like a night out at the local pub with the POGUES. They also have a creepy CRAMPS inspired number called "Keepaway Cooties". Being a fan of brief, fast numbers I am partial to tracks like "Walk into this", "Activate" and "52 Pickup with your teeth". This release is limited to 500 copies and the back cover is fuckin' brilliant and works with the title so well. The "Fashion District" label on a street corner occupied by the homeless and many cross sections of youth subculture held in some antagonist relationship to any association with "fashion". (October 32nd / 521 Queen Street West, Suite 201 / Toronto, ON / M5V 2B4 / Canada) - SP



Fate 2 Hate "Iron Fist" CD

What do you get when you mix that tough guy New York sound with anti-fascist politics. It ain't NO WARNING, that's for sure? So for fans of that tough as nails street sounding straight edge you now have the option of listening to something with substance. Outside of the popularity of bands like HATEBREED and BLOOD FOR BLOOD, the lineage of this band seems to make more sense out of their sound. FATE 2 HATE were formed out of the amalgamation of a Montreal street punk band known as the STREET TROOPERS and a metal band known as the SEKELS. That's why this is so laden with mosh metal. Great for floor punching, shadow boxing, and other jock-o-rama stunts that fill the chest with testosterone AND you can do this with the comfort of knowing that there are no dodgy "Public Assistance" type of lyrics. Not my cup-of-tea but they do this well and I can appreciate the Swede biker filters on the guitar sound. (Insurgence Records / 2 Bloor Street West, Suite 100-184 / Toronto, ON / M4W 3E2 / Canada) - SP



Feederz "Beautiful as a Rock in a Cop's Face" CD

This latest FEEDERZ outing is as great as anything they have ever done - and that is an anomaly in today's current scene of old school hucksters trying to cash in on the latest interest in punk and its origins. Frank Discussion still has all the pointed lyrics that take on metaphorical targets of consumerism and "society" and faith. And he still has that Jello Biafra sneer to his vocals. And the band still sound like a more punk version of the MINUTEMEN meets CRASS. The song "Avon Lady" sounds like their classic "(Entering) Jesus (from the rear)". I am also partial with the track "Bend over Beethoven". And "Why Don't You Just die" is a rager. The FEEDERZ also include some bizarre out-takes in between songs. This is an incredible release and the FEEDERZ show no signs of compromise even especially given their release hiatus. (Broken Rekids / P.O. Box 460402 / San Francisco, CA / 94146-0402 / USA) - SP



Fighting Chance "...thus Hope Fades" CD

FIGHTING CHANCE are a 5-piece from Baltimore. Not to be confused with the straight edge collaboration of a few years back, this group are more firmly rooted in a scene that draws on hardcore and street punk scenes that champion class consciousness, anti-racism and other factors like foreign policy that feed a hate-filled society. It's great to see a band with so much thunder and have the smarts to back up their sound. The music reminds me of a cross between the CLASS ASSASSINS and FATE 2 HATE. Add a distinctive monotone shout as a frontman who sounds like the street punk equivalent of TOM WAITS. At times the have melody, at times they bring in modern sounding straight edge, but all the time there is this underlying "tough nut" oi feel. I really like the song "Propaganda Machine" which takes a shot at commercial radio and their fixation with boy band pap. I also dig the song "Death squad" which is about the CIA and the School of Americas responsibility towards these covert destabilizing tactics. But there is a lot to like about FIGHTING CHANCE so you should give them a chance. (Insurgence Records / 2 Bloor Street West, Suite 100-184 / Toronto, ON / M4W 3E2 / Canada) - SP



Head Hits Concrete "Hope, Fear and the Terror of Dreams" ep

Prepare to be broadsided by a heavier then normal blastbeat grind assault out of Canada's midwest. HHC pummel at you with lyrics that can only be distinguished as barbs and jabs. Lyrics written in the vein of SWALLOWING SHIT played at a whirlwind fury of a Swedish cyclone, HHC's latest release is probably their best to date. It's a white knuckle listen of head rattling grind that layers KING CRIMSON technique that I swear involves some kind of de-programming process. This stuff is far too sophisticated to write off as blur-core grind. Inhale, drop the needle and hold on for dear life. (Intolerant Messiah / Box 6162 / San Mateo, CA / 94403 / USA) - SP

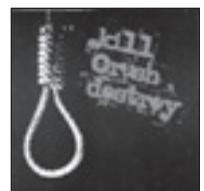


Holding On / Coalition split ep

These Minneapolis scene vets (if you think 1989 is ancient) return with three blistering new songs like I have never heard them before. For all the folks that think straight edge and politics don't go together very well they haven't heard HOLDING ON. This latest recording sounds as good as their LP and all three songs are killer so I would make the argument that the split material is a stronger release. As urgent sounding as ever. East coast sounding sXe from the Mid-west. COALITION from Michigan grace the other side. I have never heard of them before. They are a little heavier sounding in their intros but break out just as quick and fast. COALITION do a bit more window dressing by throwing in a heavier intro or some melody but for the most part this gets shed for the quick break-outs. Both sides are very good and this split will see repeated listens. (Martyr / P.O. Box 955 / Harriman, NY / 10926-0955 / USA) - SP

Kill Crush Destroy "Drain" ep

This band thanks TEAR IT UP and CUT THE SHIT and the singer sports an "Out of Step" tattoo so that should give you some clues about their sound. The singer sounds like the singer from FINAL CONFLICT meets Doc Dart, so for fans of a more recent scene think of a singer from CAUSTIC CHRIST possessing the vocal chords of the singer



from READY TO FIGHT. The music is in the vein of an amped up east coast sXe band with all the impatience of DOWN IN FLAMES. KILL CRUSH DESTROY keep their songs short as evidenced by an 8 song 7". This is the best of all worlds for me. CRUSH KILL DESTROY is the world where *Bridge 9* and fastcore collide. (17cm / P.O. Box 563 / Lakehurst, NJ / 08733 / USA) - SP

Laukaus "Mika on Tuolla?" ep

Now I have seen it all. A Japanese band singing in Finnish. I would love to know how this is possible. I have heard from many that Finnish is the hardest language to learn in the world. It isn't based on any other language. Who better to conquer this than the Japanese. Hell if they can learn English, why should I be floored about Finnish. The good news is that the mimicry doesn't stop there. LAUKAUS have an old Finnish sound at least in song structure. Now before I go pegging them as the next RIISTETYT I would have to say that there is something new about their sound. I do think that LAUKAUS borrow a little from their own scenes in Japan. The hardcore garage scene that encompasses SMASH YOUR FACE is a good start. In looking at their thanks list I noticed PERSEVERE on the list so I gave that "Irrationality" demo a listen and I noticed that they have a lot in common. PERSEVERE lean a little closer to street punk and d-beat, whereas LAUKAUS embrace a thrashing sound more closely associated with Finnish hardcore. I would place LAUKAUS somewhere in between APPENDIX and KAAOS on the Finnish spectrum. This record is extremely good but fans of early Finnish hardcore will really dig it. (Distort Records / Box 3400 / Wallington, NJ / 07057 / USA) - SP



Machine Gun Etiquette "Reality Check" LP

Empassioned melodic punk from Germany that has non-stop energy. Although these cats could swap melodies with MARGINAL MAN or NAKED RAYGUN they combine this with the wild energy of early CITIZEN FISH. What about if you crossed F.U.A.L. with CHAOS U.K. The vocalist reminds me of a cross between Dick from the U.K. SUBHMANS and Kevin Seconds – one moment he is ranting and the next he is holding notes creating a sing-along melody. This is way better than any of the North American melodic pap. This LP includes covers of PINK FLOYD and BLONDIE. (Campary Records / Freidrichstr. 110 / 40217 Dusseldorf / Germany) - SP



Mesrine / Noisecore Freak "Andrew Cunanan" ep

I didn't realize that there was a grind scene here. This release proves me wrong. MESRINE are the out of town guests checking in with two ear-piercing shrill sounding grind tracks that incorporate something a shade off of blast beat speed. One vocalist sounds like Darth Vader doing a Cookie Monster impersonation, while the other has a Sam McPheeters BORN AGAINST screaming angst sound as heard through an AM radio. I think these guys may have shared a few stages with INEPSY and HELBOUND as they are from Quebec and have a similar sound. NOISECORE FREAKS are from Oshawa and play a hyperspeed of flurry that would make COMBATWOUNDEDVETERAN cringe. NOISECORE FREAKS would be at home on a split with PANTALONES ABAJO MARINERO or MELT BANANA or WADGE. This is a crazy ballistic mix of extreme hardcore and crazy circus sideshow music. (Scab Bombardment Productions c/o Michael Majewski / 153 Wilson Road South / Oshawa, ON / L1H 6C2 / Canada / e-mail: genocidal_terrorist@hotmail.com) - SP



Milkman "Is This Punk Enough for You ?" CD

This is fast. Straddles the blastbeat youth crust scene that has a strong foothold in Holland. And although there are some UFO references, they have dropped the alien invasion schtick moving them beyond a hardcore "War of the Worlds". The singer sounds like the singer from SEEIN' RED. And the everything else is played lightening fast. The song "Martha Lives..." documents observations on a small crossover revival.



This is insanely good. Tight edits between songs, music that trips over itself to get to the next riff. I think this is the spirit at which RAZOR's EDGE coined the term blitzkrieg thrash. This is like a youth crew sounding DRI on speed. 21 originals of urgent sounding frantic paced hardcore ditties that'll shame even the most enthusiastic rookies. (Kangaroo Records / Middenweg 13 / 1098 AA, Amsterdam / Holland) - SP

Rabid Grannies "Inte Ditt Problem" ep

One side has songs in Swedish and one song has songs in English, labelled Swedish Side and International Side respectively. Unique. In fact this record is loaded with personality. A great punk drawing on the cover of a desolated Umea landscape. A caricature of the band playing on the back. A cover of the a Swedish Television theme song. A song about the current Swedish scene from Umea complete with references called "Dirty Rotten Punk Society". RABID GRANNIES have that dirty Swede sound of a heavy thick wall of guitar noise. The vocals are screeched out throaty gasps, but much more youthful sounding. Heavy like UNCURBED yet energetic like ETA. Make way for the next generation of Swedish hardcore. (Cage Match Federation / c/o Sivervik / Kvarnv. 15 A / 90320 Umea / Sweden) - SP



Raw Power "You are the Victim" CD

This is RAW POWER's first release and this re-release commemorates the band's 20th anniversary. It doesn't have all the hits that "Screams from the Gutter" have, but it does have some of them and more importantly it has all the ingredients of great Italian hardcore in an earlier and much rawer sounding version of the band. Originally recorded in 1983 songs like "Power" "State Oppression", "Nihilist", "Hate", and "Police, Police", although sounding like they have come from a more lo fi recording, have stood the test of time. This re-issue is a glimpse into the band that North Americans came to know as RAW POWER. On top of a great re-packaging of this Italian powerhouse there are all kinds of video clips that have been added to this multi-media re-packaging, which include live footage from rehearsals and shows, as well as interviews with *MRR* and *Flipside*.

(Soul Force Records / Apartado de Correos 18199 / 28080 Madrid / Spain) - SP



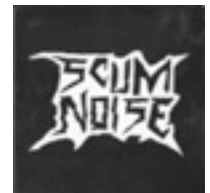
Scrawl, le "Too Short to ignore" LP

This is a discography of LE SCRAWL's material to the end of the 90's. It is pretty fuckin' unique for throaty grind. They incorporate all kinds of jazz similar to how MEXICAN POWER AUTHORITY brought grind and jazz together. But le SCRAWL go overboard preserving the two styles into one medium and they do a great job. There are ska horns, spy themes, casio organs, exotica influences, lounge and free style jazz all mixed at different times with an ANAL CUNT / AGOTHIOCLES style of grind. I can't believe how great these styles work as you would figure they are pretty far from each other. And you don't get the arty shit of MELT BANANA, instead you get a stripped down grind that will throw in exotic subculture references in mind blowing ways. They also do incredible re-makes of the EXPLOITED, TERRORIZER, PATARENI, the funk band CHIC and a cover of the "Mission Impossible" theme. Exotica Grind but with context, I think would be an appropriate description. (Regurgitated Semen Records / StraBe des friedens 45 / 07819 Mittelpollnitz / Germany) - SP



Scum Noise ep

Scrappy raw hardcore from Brazil with a fondness for the SHITLICKERS. I would even go so far as to say that SCUM NOISE have a DOOM feel to them with an emphasis on political lyrics, but their recording have an earlier feel to it for something that would feel at home in the early 80's KBD hardcore era. The recording is from 1992, 10 years later, but SCUM NOISE could be described as part of a continuing dialogue between Brazil and Scandinavia through hardcore channels. (Crust records / 31 Fawndale Road / Boston, MA / 02131 / USA) - SP



Stage Bottles "1993 - 2001" CD

A collection of this very good German anti-fascist street punk band that gathers the better material from 4 eps, 2 splits, 1 comp, 4 LPs, and 1 mini CD and judging from the discography they could have pulled from another 17 comp contributions. The early tracks feature the female singer, and make me think of some of the early CRASS / *Mortarhate* bands which is crazy because the peace punk and oi scenes are so bitterly opposed to each other, but nonetheless a woman ranting with loaded political messages in a song like "In the Mood" has some similarity especially when it comes to their respective somber styles. And Olaf's vocals are much more harsh and reminiscent of bands like the BUSINESS and ANGELIC UPSTARTS. Furthermore, the oi beats distinguish them from this early peace punk scene and enable you to pick up on a song more immediately. One of the defining signatures of the STAGE BOTTLES is their saxophone, something I haven't heard used in punk. The meandering sax brings me back to my rude boy origins and reminds me of Saxa from the ENGLISH BEAT and his crazy soloing style. Regardless of the ska influence, Olaf, the sax player, started off in BLAGGERS I.T.A and has appeared with RED ALERT and PETER AND THE TEST TUBE BABIES, so his roots are with the oi scene. And although the sax does take some getting used to, in trying to avoid the ROMEO VOID trappings. There are times in songs like "Big Kick" where it has a chilling effect, so you can't rule out it's use. The doubled up vocals add further chills placing the hard realities of skinhead life front and centre, particularly as part of the anti-racist/anti-fascist side of things. And under such rough goings songs like "Work Together" become real fuckin' anthems. Think of it as the oi equivalent for "Walk Together, Rock Together". This collection gathers all kinds of great tracks which include "Sometimes Anti-social, but always anti-fascist", "Dead but not forgiven" (a song about Ian Stuart) and "Hooligan". A great introduction to these long-time stalwarts. (Insurgence Records / 2 Bloor Street West, Suite 100-184 / Toronto, ON / M4W 3E2 / Canada) - SP



Victim "everything" CD

VICTIM were a band of the KBD era that originated from Belfast. You can hear that STIFF LITTLE FINGERS melody and song writing sensibility throughout this recording, which I think can be attributed to these Irish origins. But the band later moved to Manchester. This move explains why VICTIM also sound like the BUZZCOCKS. To add to this, when the singer isn't sounding like Pete Shelley he has a Robert Smith (the CURE) inflection and although most hardcore kids will think this is a slight, most punk kids who survived the new wave era will realize that these new wave references worked their way into punk because they were apart of the same subculture. In fact, the song "Need a New Emotion" trends into PSYCHEDELIC FURS and the later use of the acoustic guitar reeks of ECHO & THE BUNNYMEN. But really this song is the exception to the norm. The band was reported to do a cover of the JAM's "In The City" which made it to a punk documentary called "It Makes you Want to Spit", but this discography captures a Bowie cover, instead who is sighted as an influence. It is live and the crowd sounded wild. The band sounded like the BUZZCOCKS so it was as if the BUZZCOCKS were doing a Bowie cover. For the most part, VICTIM generated some pretty incredible and catchy punk in this vein. In fact, it is so good that I can't help thinking if VICTIM ever got the break that the BUZZCOCKS did we would have been using VICTIM as a way of describing punk with melody. They are benchmark quality. One last thing about this discography, the liner notes are pretty incredible. I really only knew VICTIM for the song "Teen Age" that appeared on the "Bloodstains Across Northern Ireland" comp, but VICTIM had released 4 eps, all of which are collected here. There are also 15 other songs that have never been released. So you also get to hear their other greats like "Why are Fire Engines Red" and "Strange thing by Night" and "The Bluff Brigade". These folks were more than one hit wonders. (Overground Records / P.O. Box 1NW / Newcastle Upon Tyne / NE99 1NW) - SP



Various Artists "Decide on Change" LP

Mountain CIA re-surfaces with this most crucial hardcore comp this year featuring the likes of TOTALITAR (Sweden), STRAIGHT TO HELL, COCKROACH (the Netherlands), and LAST SECURITY (Sweden). Some of the stand outs include the blazing attacks of SCHOLASTIC DETH, the scrappy fierceness of SELF DEFENSE, and the



go-for-the-throat thrash of BALANCE OF TERROR. SOMETHING IN THE WATER do a LIFESBLOOD cover, as well as a truly inspired number about the garden. There is so much great material on here from the STRAIGHT TO HELL thrashers that this starts with down through the anguished AMEBIX inspired number of VUUR at the end (known for that split with SEEN' RED). There is no slouches on this comp with ESPERANZA to DIALLO to MELEE to the purpose of this comp. Proceeds from "Decide on Change" go to the "More Gardens" Coalition, which is a group fighting to preserve the community garden phenomenon in New York City that has been under attack since the Giuliani reign. I remember hearing stories of this phenomenon when it first started with the attack of the Garden of Eden that lead protestors wielding pick axes upturning asphalt in Manhattan intersections to plant flowers. There is something very romantic about the Johnny Appleseed tale and getting your hands dirty that appeals to me, especially in the city where the disconnection to the earth is very real. I am just a hippie at heart, but there is something therapeutic about gardening and could probably help a lot of the modern day "rage" syndromes if we all got a little more earthy. (Mountain Collective / P.O. Box 220320 / Brooklyn, NY / 11222 / USA) - SP

demo features

Lebenden Toten 8 tracks demo! - featured on the March 30th program

LEBENDEN TOTEN are a 3-piece from Portland and feature two members of ATROCIOUS MADNESS. The music is very noisy and chaotic sounding. The feedback on the distortion is on high and ear piercing. The production is lo fi basement stuff and is in the same school as CONFUSE. (P.O. Box 40113 / Portland City, OR / 97240-0113 / USA) - SP



A: TheEnd Result 2003 CD-R demo - featured on the April 13th program

END RESULT are a four piece from Ann Arbor, Michigan. The band incorporates the talents of Andy and Annie from BLOODPACT and Brad from CAR CRASH. They have a thick straight forward hardcore sound. (942 Woodlawn / Ann Arbor, MI / 48104 / USA / e-mail: trustcrusher@hotmail.com) - SP



Abusing the Word demo - featured on the April 20th program

ABUSING THE WORD are a 4-piece from Medina New York, which is in Upper State New York, who have recently transplanted themselves to the Buffalo scene. They feature members from FIRE IN THE STATE and they have shed their pop punk roots for a screaming fast hardcore sound similar to ROBOT HAS WEREWOLF HAND. They play hardcore that is super fast, has some very complicated layered parts that trip over each other, they are overcome by anguished emotions and will have layered screaming parts over top each other, all the while, combining many fast thrash parts that lead into each other, without rhyme or reason, but never sounding out of place. (e-mail: jrch777@yahoo.com / Website: www.angelfire.com/rebellion / abusingtheword) - SP



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rumourmill

NO TIME LEFT have just recording for their 10" on *625 Productions* * THE ATTACK have a posthumous release coming out on a new label out of Banff, which will be a split ep with RIPPED TO SHREDS from Bellingham, WA * LEGION666 are recording this week for their next LP/CD due out on *Yellowdog* (out of Germany) and have Katie Whitaker of CTO to help boost their wall of guitar sound * One of the songs from the BLUE DEMON recording at CIUT will be used for a lesbian porno * RAMMER have just had their first ep come out on *Deranged* * CRIPPLE BASTARDS, that great Italian grind band, have a new LP out called "Desperately Insensitive" * Hot in the heels of their latest releases, October 32nd is releasing a new comp called "Terrors of the Town II", which features the likes of RIOT99, ACTION HIGH, JERKBANK, and a few others * The "Burning Spirits 2003" tour involving FORWARD has been cancelled due to the arrest of their bassist. The tour may happen in the fall * the DRAGNET LP entitled "We are all Cutthroats" is out * the POLIDICKS are going to be on an Irish "Food Not Bombs" comp * *Sounds of Revolution* have just released a new OXBAKER split with B.U. * SOMETHING IN THE WATER are recording 24 new songs to be used on an LP and a split ep. The LP will be on *Hater of God* and might be called "the price of freedom is high". The ep will be a split as part of the "Sea of Steel" series on *Ed Walters* with a CRUCIAL UNIT side project band called Io which sounds more like ONE EYED GOD PROPHECY than their blastbeat mayhem * *Prank* is re-issuing the BORN AGAINST full length and 10" on separate vinyl formats. Hope some of the eps and comp tracks make it on there. Watch out for the release of "The Rebel Sound of Shit and Failure" and the first ep * ARMED AND HAMMERED have called it a day * PROTEST THE HERO's ep is called "Calculated Use of Sound" * CLOSET MONSTER have a video for "Corporate Music Death Squad" off the latest full length * Some of the guys in SOMETHING IN THE WATER have a "dis" side project called the WARFARE, which is rumoured to be KRIGSHOT / STATE OF FEAR influenced * *DeadAlive* have just announced that they will be releasing a skate band from Philly called TORNADO OF KNIVES * TEAR IT UP are touring Europe this summer * *HG Fact* are about to release a new PAINTBOX full length which should be followed up by STICKS IN THROAT, CROSSFACE, and ASSAULT releases among others * Mike and Kramer of DFA have started a crusty offshoot band called POSER DISPOSER * DOA teaming up with THOR. What the fuck ? A new 12 song CD to champion the Vancouver Millionaires around playoff time. Good luck. * Chi Pig, formerly of SNFU, has a new band called SLAVECO * Muga, the guitarist from GUNS, LIQUOR & WHORES left the band, but not before recording an LP that will come out on *Putrid Filth Conspiracy*. The band has found a new guitarist and are now called UNDER PRESSURE * HARLEY's WAR CD, solo recordings by Harley Flanigan and guests. Was I ever a cro-magnium ? * the RUNNAMUCKS have a full length coming out on *Six Weeks* entitled "Of a Different Breed" *

show listings

FRIDAY MAY 2nd @ Upper Rockit (120 Church Street) - STAGE BOTTLES, FIGHTING CHANCE, FATE 2 HATE, NO NO's
FRIDAY MAY 2nd @ Newmarket Youth Centre - THE METALEDDIES, PUT TO SHAME, THE HEATSKORES, NOT JUST NOODLES, THE LIVES OF MANY, COATHANGER STRANGLE AND THE SHITFUCKS
SATURDAY MAY 3RD @ Newmarket Youth Centre - SUBURBAN UNDERDOG, LO EXOTIC FLUTES AND PRECUSSION, KNUCKLEBRAIN, THE DOWNBELOWS, RIOT99, SLIPPER THOMPSON
FRIDAY MAY 2nd @ the YMCA, Burlington - FIFTH HOUR HERO, THE AWARDS, SHIFT-D, NOT IN OUR NAME, SECONDS TO GO
SATURDAY MAY 3RD @ The Rockit - MUSTARD PLUG, THE CHINESE STARS, WHIPPER SNAPPERS, CHE CHAPTER 127

- Benefit for the Diabetes Association -
SATURDAY MAY 3RD @ Tequila Lounge - DOWNBELOWS, the CURSED, 86'ers, COLD BLUE SKY, FIRE SIDE
SATURDAY MAY 3RD @ the Hideaway (St. Catharines), the CURSED, AT THE MERCY OF INSPIRATION, FROM GALLOW'S TREE, GFK, WADE OF ALEXISONFIRE
SUNDAY MAY 4th @ CIUT's Studio 3 - WAR SQUAD (from Buffalo)
TUESDAY MAY 6th @ Planet Kensington - LEGION666
WEDNESDAY MAY 7th @ 99 Custer Street (Buffalo) - NO TIME LEFT, THE TYRADES, DRAGO, WAR SQUAD
THURSDAY MAY 8th @ Clinton's - FROM FICTION, KATJA
FRIDAY MAY 9th @ Clinton's - RIOT99, the GC5
FRIDAY MAY 9th @ Q-Bar - AT THE MERCY OF INSPIRATION, PLANT THE BOMB, FROM GALLOW'S TREE
FRIDAY MAY 9th @ Oshawa, the Dungeon - PROTEST THE HERO, BOMBS OVER PROVIDENCE, CLOSET MONSTER
- Toronto Omnibus record release -
SATURDAY MAY 10th @ Clinton's, \$5.00 or \$12 with LP - LEGION 666, MURDERSQUAD T.O., CAREER SUICIDE, BLUE DEMONS, FUCKED UP
- Ring 'n Ears -
SATURDAY MAY 10th @ 360 Club - TIJUANA BIBLES, CLOVEN BLADE, DOWNBELOWS, TEMPORAL DYSTOPIA
SATURDAY MAY 10th @ Cobourg, Airzone - PROTEST THE HERO, BOMBS OVER PROVIDENCE, CLOSET MONSTER
SUNDAY MAY 11th @ the Cruise In - 1648 Abbott Rd., (Buffalo) - SLAUGHTER AND THE DOGS, the RIFFS, 501ers, REVENGE THE RABIES
MONDAY MAY 12th @ Horseshoe - MIKE WATT (the MINUTEMEN)
MONDAY MAY 12th @ Showplace Theatre (Buffalo) - DRI, NOWHERE FAST, CALIBAN
TUESDAY MAY 13th @ Massey Hall - LOU REED
FRIDAY MAY 16th @ Lee's Palace - RAVING MOJOS
SATURDAY MAY 16th @ 360 Club - G-MEN, SINISTERS
- Ramonathon -
SUNDAY MAY 18th @ Horseshoe - G-MEN, OK LUCKY
SUNDAY MAY 18th @ Rockit - CLOSET MONSTER, BOMBS OVER PROVIDENCE, PROTEST THE HERO, DEAD LETTER DEPT, HOSTAGE LIFE
THURSDAY MAY 22nd @ Horseshoe - TEENAGE HEAD
FRIDAY MAY 23rd @ The Sphere Entertainment Complex (Buffalo) - the CRAMPS, the VAN BONDIES
SATURDAY MAY 24th @ Ania's International Cafe - MURDER SQUAD T.O., WREAK HAVOC
MONDAY MAY 26th @ Upper Rockit - STRAPPING YOUNG LAD, AT THE MERCY OF INSPIRATION, ELEVATOR 22
SATURDAY MAY 31st @ Sneaky Dee's - DOWNBELOWS, PUT TO SHAME, G-MEN
SUNDAY JUNE 1st @ CIUT's Studio 3 - KNUCKLEBRAIN
SUNDAY JUNE 1ST @ The Rockit - FRENCH TOAST, THE EXPLANATION, THE POSTAGE STAMPS, FULL WHITE DRAG
SUNDAY JUNE 1ST @ Sonic Unyon - BANE, TERROR, MOST PRECIOUS BLOOD, FUCKED UP
- Veggie fest -
SATURDAY JUNE 7th @ Elliott Creek Park Casino (intersection of N. Ellicott Creek Rd and Niagara Falls Boulevard in Tonawanda), 2:00pm - GET IT AWAY, HOLD X TRUE, ON ALERT
MONDAY JUNE 9th @ the Hideaway (St. Catharines) - The GUTS (x-Queers), The VAPIDS
WEDNESDAY JUNE 11th @ the Underground (Hamilton) - RED HOT LOVERS, BITCHIN' CAMARO, The GUTS (x-Queers), The VAPIDS
SUNDAY JUNE 15th @ CIUT's Studio 3, 4:00 pm - WEDNESDAY NIGHT HEROES
SUNDAY JUNE 15th @ CIUT's Studio 3, 10:30 pm - G-MEN
SUNDAY JUNE 15th @ Cathedral - WEDNESDAY NIGHT HEROES, RIOT99, the ACTION
- the Conflict Archives Presents -
THURSDAY JUNE 19th @ Royal Cinema, 9:00 pm - Film: SWAP MEET - Think of "Swap Meet" as a lower grade "Temptation Island" for the thrift store crowd! Two sexy sweethearts work a SWAP MEET (selling turtles!) trying to work their way for some college cash. But after mixing with a rich snob who hijacks one of their father's vintage cars, the action begins in and out of the drive-in. See some swappin' of tongues, knockers, and Danny DeVito as a mechanic, giving his finest

performance since "Death to Smoochy". You won't need Hooked on Phonics to see this fine kitsch spells "F-U-N". Not only is SWAP MEET the most exciting film you'll see this summer, but also you'll be singing the theme song for days. Early patrons will receive a 100% free "Rap Tape" and "FLEA MARKET FRIENDLY GOODIES".

THURSDAY JUNE 19th @ State Control Records, 9:00 pm - LSS, STATE, THE END RESULT

SATURDAY JUNE 28TH @ Molson Park (Barrie) - BUZZCOCKS, PEARL JAM

SUNDAY JULY 6th @ CIUT's Studio 3, 10:30 pm - LEGION666 - 6th ANNUAL ANTI-WARPED TOUR -

SATURDAY AUGUST 2nd @ the Cathedral - X-POSSIBLES (New York), MURDER SQUAD T.O., THE UNCIVILIZED, METAL EDDIES, FALLOUT, SNOT ROCKETS (Buffalo)

If there is a show that you know about that isn't on this list, please forward it onto us at equalizingxdistort@ciut.fm

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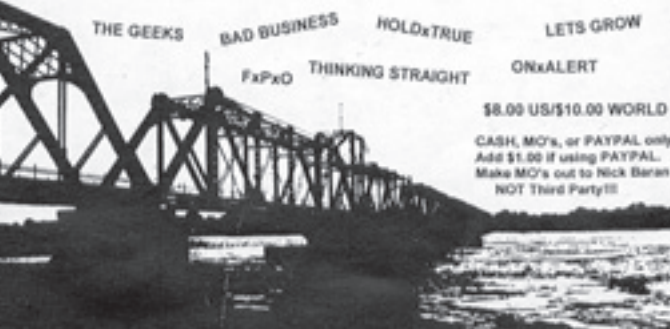
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